

## What Is Style?



Let us tell you our idea of it:

In the first place, stylish clothes must radiate good taste. Then they must accent the wearer's personality. The cut and hang must not be extreme or forced but rather a genuine expression of an artistic designer's most painstaking styles.

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are the latest words in men's and young men's styles. They are a credit to the wearer, to the maker and to us. The better dressed men of this community are already acquainted with these clothes. If you are not, then let us introduce you. Let us SHOW you style.

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## COTTON IN MANY FAVORITE SHADES

### An Ideal Material For Small Child's School Frock.

(By Jane Barton)

The mother who is sending her small child off to kindergarten for the first time is often at a loss what to make for school frocks. Neither the rompers worn for day time in the home nor the dainty, fluffy frocks of afternoon seem suitable, so today several little dresses which have proved invaluable to many mothers are described.

The first is for the girl from 4 to 7 who has not yet been put into wool clothes—and more and more mothers dress their children under 8 or even 10 years in cotton frocks the year round. Go or send for samples to any Japanese importer and ask for the heavy cotton cloths sometimes called crepes, though quite distinct from the wash crepes so much worn this last summer.

The material is firm, washes admirably, has warmth and "body," and can be had in lovely shades. It measures about three-quarters of a yard in width and costs from 30 to 40 cents. Three yards is usually ample for a 6 year old girl's simple frock. Especially stylish are the tan and gray tones of this crepe, though the pink, blue and dull red also are lovely and more becoming to a school child than the neutral tones.

These crepes, being heavy, should be made simply; indeed, all clothes for children are far smarter when cut on rather severe lines. One friend of mine, whose small daughter's dresses are the admiration of all the mothers of her set, makes these little crepe school gowns always over the same model.

She buys a straight one piece pattern that hangs free from the shoulder and has back and front cut exactly alike. The only seams are under the arms and on each shoulder. According to the weight of the crepe, they are made in French seams—that is, sewed first on the right side, turned, creased, and stitched again on the wrong side, for the lighter weight crepes, or they are sewed in what is known as a flat fell—sew in a plain seam on the wrong side, then trim the edge toward you rather close to the sewing line and turn the other edge flatly over it, pressing hard with the thumb nail. Make a narrow turning, baste and hem by hand or stitch on the machine.

**Collars Round or "V."**  
The neck of these little frocks is cut in two ways. Some of them are round just to the base of the throat, others are slightly dipped in front to form a shallow "V." For the first follow the outline of the neck, about an inch below it, with five rows of smocking, done in heavy blue or white embroidery cotton. This may be the simple smocking stitch or a fancy diamond, cable, or other design. The

bottom of the sleeves is finished in the same way.

The smocking around the neck forms a round yoke, the top line forming a tiny frill which makes a pretty finish for the throat. The edge is finished in a narrow, rolled hem worked over in a close buttonhole stitch in the cotton used for the smocking. The sleeve has a similar frill finish. This style is especially suitable for winter, as it comes close to the throat. The fifth or lower row is not the regular smocking stitch—merely a heavy outline to hold the smocking in place.

In setting in the sleeve, which is only slightly full at the top, spread the gathers evenly, to avoid a bunched look, and in fitting see that the sleeve seam is far enough to the front in the armhole not to draw, or the child will be uncomfortable. Bind the armhole seams with soft cotton binding. This can be bought by the piece, ready turned on both sides, and saves much work, as a single basting and one row of stitching holds it.

**When a Belt Is Worn.**

These little dresses generally hang free, but if a belt is preferred put straps of the crepe a half inch wide on the under arm seams to form a long waist line, and wear with a patent leather belt. For a change, the fullness at the waist line may be held in with an inch and a quarter wide band of smocking. This makes laundering harder and is more work than seems quite necessary for the busy mother.

Finish the neck in a rounding collar, cut in two pieces, each two inches or two and a half deep and rounding at the front and back edge. Turn a narrow hem and buttonhole over it for a finish, or mark with scallops and work in buttonhole stitch. Where a short waisted effect is liked make sash ends of soft wash sash or silk the color of the frock. These should be six inches wide finished and long enough to reach from the smocking on each side of the front and tie in a short looped bow and ends at middle of back. Slant the one end and hem in an inch and a quarter hem, and put a narrow hem on the other end and the two sides. Attach to the fronts by close basting stitches so the sash may be quickly removed for laundering. Turn right side of sash to right side of frock and baste close to the smocking along the straight hemmed edge of the sash is tied. Sew it almost straight, or if so great depth in front is unbecoming lay the sash in two upturned plaits.

**Materials for Frock.**  
Where the mother prefers a wool dress a fine, soft serge, handwoven, wool batiste, or one of the simpler weaves of the new poplins give excellent service. The one piece frock described will need about two and a half yards of thirty-six inch material for a 6 year old girl. A practical shade of dark blue is probably first choice for the woolen frock. Tan is smart—if becoming—but spots more quickly and shows soil while certain shades of dull red look well on the dark child.

Choose a one piece pattern. If one with kimono sleeves have inserts under the arms to prevent tearing by vigorous movements. A stylish model opens directly down middle of the front and is fastened with buttons and buttonholes from the throat to top of hem. There should be five or six

buttons above the belt and four or five on the skirt, as the belt is set to be rather long waisted.

Cut with kimono shoulders shaped to reach well down on the arm on

top of the sleeve, then cut in to the depth of an inch front and back and cut rounding from the slash to form a deep armhole. The neck is cut around base of throat in back in a shallow V in front. Where the child is tall and lanky it is more becoming to have the fullness of the skirt below the belt held in a stitched box plait, three inches to each side of the front, and stitched in a half inch from the edge for two inches and a half below the belt, square the end of stitching to outer side of plait.

Turn back the fronts an inch and a half or face to same depth. Stitch in a half inch from the end and set the buttons so they come on the line of stitching when buttoned. Face the edge of the kimono armhole with bias facing and stitch in the same way all around.

Finish the neck with a narrow facing or binding to which are sewed buttons for buttoning on finger or linen collars, or the collar may be a shallow rounding shape sewed to the dress and made of the serge trimmed with rows of colored braid or of some gay silk or Bulgarian coloring. For small children the white or butter colored batiste collars are far more childish.

This little frock may be worn with a long sleeved white gumpie, which may have a high collar and if the low necked suit preferred by most mothers as hardening the throat is feared. Rather more serviceable is it to have long, set-in sleeves of the material cut so as to fit smoothly in the big armhole. If one likes a change have these sleeves separate, sewed to a lining or bodice. Make shallow turn back cuffs to match the collar.

### DECADENCE OF THE DRAMA

If there remains any citizen who has feared that a certain residuum of public good taste and good manners might prove strong enough to check the course of the stage in its progress toward the complete revelation of those subjects discussion of which gentlemen instinctively avoid, the early days of the present season must effectually have quieted his misgivings. Those aspects of degradation which have baffled the efforts of wisdom and experience for their correction and by common consent have been relegated to the police for such control as is possible, promise now to attain an exploitation that will eventually render them familiar to all.

When last year the theater-supporting portion of the community applauded at a leading playhouse an act so vile in its implication that description of its significance was unattemptsable, the standard of the succeeding season appears to have been set up, and there is every indication that it will be valorously supported. Nor is there any suggestion that the presentations scheduled for early performance are to be mitigated by the infusion of wit or talent by any hint of delicacy. Their effects are to be attained by sheer nastiness, if the prospects now so alluringly held out to us are successfully fulfilled.

In days not remote it was the task of those seeking the delineation of vice in its grossest and most sordid forms to select with some care the establishments that would cater to their then reprehensible tastes. The situation will soon be reversed. Not these, but persons so curiously constituted as to prefer cleanliness to filth will presently find it necessary to resort to obscure places of amuse-

ment and inquire carefully of sophisticated friends as to the character of the drama they are likely to witness. —New York Sun.

### OPERATION OF STATE RAILWAYS

The reports which have reached England of the labor troubles in South Africa ought to go a long way toward convincing rational and disinterested persons that state railways separated from the military system in vogue on the continent would be no improvement on the system we now have.

According to the Daily Telegraph's correspondent at Cape Town, Mr. Poutsma, general secretary of the Railwaymen's society, boasted that all power had gone from the minister and the general manager of the railways. On the 7th ultimo the latter chased about the town for Mr. Poutsma, to see if he was willing to allow certain

trains to run. The latter replied that he would see about it later, but he was busy then. He was then asked if the imperial mail, that is, the train conveying letters for the departing English steamer, might leave. The executive allowed the imperial mail to run, not because the governor-general had important dispatches to send but because the relatives of the strike victims wished to communicate with friends in England.

Mr. Poutsma alleged that he gave the government written permission to dispatch the train, but added that the management must find the driver and fireman. When these were selected they refused to leave without an order in writing from the Railwaymen's society. Finally the management came to his office to get the society's stamp and signature.

The story is regarded as illuminating.

The general position has caused widespread amazement, and the weakness of the government has had a bad effect on the large body of railway men who are anxious not to participate in the threatened strike, but dread coercion. The Worker, a strike organ, justified incendiarism and murder as permissible as a form of acute pressure. —Railway Engineer.

### SOUR MEAT RECIPES.

A request for two recipes for sour meat and sour rabbit. Both of these are German dishes:

#### Sour Rabbit.

Called hasenpfeffer—Clean the rabbit and cut in small pieces, wash thoroughly, so that all the hair will come off. Now place in a jar a layer of rabbit, strewn with salt over, also a few bay leaves, and so on, until all the rabbit is in the jar; then pour vinegar over this and set it in a cool place until the next day. Care must be taken when buying the rabbit to select a fresh one, as otherwise the meat will be of no use. Now prepare thus: Place a large piece of butter in a pan with several cut up onions until browned; also a tablespoonful of flour. When this is brown add hot water enough to make a sauce, then put in the rabbit, etc. Boil it until tender. During the boiling add salt, a few cloves, a little pepper, a few bay leaves, a large piece of butter, and as much as is necessary of the vinegar in which the rabbit was laid; also put in a slice or two of lemon and a few ginger snaps. Be careful not to boil it until too tender. If you wish you may add a small glass of port wine to the sauce, but it is good without.

#### Sour Meat.

Called Sauer Fleisch—Cut up pounds of round steak or beef into small pieces and place in a jar with salt, onions, and a few slices of lemon, bay leaves, and pour vinegar over it. Let it stand in a cool place. If you wish to have it very sour allow it to remain two days. When preparing cook a large piece of butter, also a little lard, in the pan with several cut up onions until browned, also add a tablespoonful or more of flour. When this is browned, put in the meat. Now leave the meat in a short time, then add a little water and enough of the vinegar, in which the meat was laid to cover all; boil, add more vinegar or water as it boils out, according to taste.

### ADVICE TO YOUNG GIRL

You are still a very young little girl, and I would not advise you to attempt to use any creams. Your neck has plenty of time to fill out. You didn't tell me whether you wanted to wear a ribbon on your hair or not. If you do you might part your hair in the middle and braid it in two braids and then put the braids around your head. Another pretty way to arrange your hair is to make these coils low in your neck. However, I think there is nothing prettier for a young girl than to wear her hair in a braid down her back. I think you are too young to do up your hair. I would wait a few years before putting it up. Plenty of time to wear it on top of your head. Don't make yourself appear any older than you are.

### ANTICIPATION.

"'Allo, Bill! You do look pale and thin, Bill! Wot's wrong, Bill? Been ill, Bill?"  
Thus spoke one jovial frequenter of the gutter to a friend he had not seen for weeks.  
Bill passed a horny hand across his brow.  
"No," he answered, "I ain't been ill. It's work—work from 10 o'clock in the morning until 9 o'clock at night, and only one hour's rest. Think of it, mate!"  
"Lumme!" replied Bill's mate. "And where are yer workin'? Ow long have yer been there?"  
"I ain't been there yet," retorted Bill, with a groan. "I begin tomorrow!" —Pittsburg Chronicle-Telegraph.

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